

Eda samazama

trio for: violin

saxophone (alto)

piano

Paul Frankhuijzen

Duration: c. 12:00'

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Eda samazama de verschillende takken

Boom, houtachtig gewas;
aan de hoofdstam ontspringen op bepaalde afstand van de
grond zijtakken;
scherpe definitie niet te geven.
Samazama betekent verschillend, grote variatie, de
verscheidenheid der takken.
De stilte, iedere tak op zich in beweging in het geheel.
Het vertakken van de takken.

Eda samazama the various branches

Tree, woody vegetation sprout on the main trunk
a certain distant of the ground branches; a clear definition is
not available.
Samazama means different, a wide variation
the variety of the branches
the silence every branch on it is one movement
as part of the whole
the dividing of the branches.

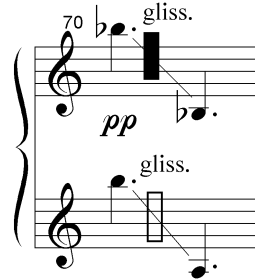
Eda Samazama is Japanese - it is difficult to translate, but
might be something like: big diversity.

The appellation, 'Samazama' can be found in Japanese
pharmacies and is possible to be interpreted as follows:
there are many pills you can get but the effects are very
different from each other - that's how it is with my
composition as well.

The music has a cyclic effect.
Each cycle changes the color of the chord chains. This is
made by variation, modulation but also through the structure
of the chords, which are played by the piano.
The violin and the saxophone play a more freely melodic role;
they are truly the leaves on the tree. They give contour to the
tree (composition), color and play, but sometimes take over
the role of the piano as well. It is a game of accompanying
each other and cutting one's one path again.

To Alexandre Hrisanide

70 *pp* senza tempo gliss. gliss.



make with the flat of the hand a black cluster Gliss.

make with the flat of the hand a white cluster Gliss.

Eda samazama

Paul Frankhuijzen Op. 0013
1996

♩ = 58

Violin

Alto sax Eb.

Piano

rubato / scorrevole

mp *f*

rit. *Sva*

♩ = 58
tranquillo

mp *p* *mp*

vi. *schierzando* *p* *mf* *pizz.* *arco* *mp*

A. sax. *schierzando* *p* *mf* *3*

10 *pp* *p*

senza ped.

Note: The indicate tempo's are only an indication

vi. *f* *sub. pp* *mf* poco a poco animato gliss.

A. sax. *mf* *f* *p* poco a poco animato

vi. *p* *f* *sub. p* *mp* gliss. rall. gliss.

A. sax. *p* *mf* *mp* *ppp* *mp* rall.

vi. *mp* *p* quasi tempo ord. tempo primo

A. sax. *p*

quasi tempo tempo primo *Sva* *Sva*

p *mp* *p* *mp* senza ped.

vi. *mf* *p* *f* gliss.

Sva *Sva*

p

vi. *p* *f* *sub. mp* *p* *mf* *ord.* *gliss.*

A. sax. *pp* *mf* *pp*

36 *3* *sul tasto* *8va* *mf* *mp*

8vb *senza ped.*

vi. *mf* *f* *mp*

A. sax. *ritme precisione* *f* *sub. pp*

40 *8va* *8vb*

A. sax. *mp* *mf* *f*

44 *1* *2* *3* *4* *5* *6* *7* *1* *2* *3* *Bb* *4* *5* *6* *Eb* *4* *3* *2* *1* *mf* *mp* *f*

8va *sub. p* *mf* *mp* *f* *Red.*

vi. *f* *mf* *f* *mp* *f* *sub. mp* gliss.

A. sax. *mf* *mp* *mf* *mp*

8va
sub. *mp* *pp* *mp* *p*

8vb
senza ped.

vi. *sub. f* *f* *mf* *f* *sub. p* animato

A. sax. *f* *mf* *f* *sub. p*

8va
mp *p* *mp* *p*

8vb
senza ped.

vi. *f* *mp*

A. sax. *f* *p*

8va
sub. *f* *sub. p*

8vb
Red. *

61 *ff* *mf* *p* *pp* *mp*

65 *cresc.* *ff* *ff* *mf* *p*

70 *pp* *mp* *pp* *ff*

A. sax. *tempo primo rubato* *leggero ma con mosso*

74 *mp*

74 *mp* *pp*

A. sax. *mf* *mp* *p* *mp*

76 *mf* *mp* *p* *mp*

76 *mf* *mp* *pp* *mp* *p*

* *red.* * *red.*

5 *8va* 3 (ord.)

A. sax. *p* *mezza di voce*

79 *p* *mezza di voce*

79 *mf* *pp* *mp* *p*

* *red.* *8va* 5 * *red.*

A. sax. *aperto* *mf* *pp* *mf* *mp*

83 *aperto* *mf* *pp* *mf* *mp*

83 *mf* *pp* *mf* *mp*

8va 4 3 * *red.*

88 *sentimental ma non troppo*

vi. *p*

A. sax. *ppp*

S_{va}

93 *semplice ma con spirito*

vi. *pp*

A. sax. *p*

semplice ma con spirito

2
3 Bb
4
5
6

5

p *mf*

vi. ⁹⁸

A. sax. ¹ ^{2 B} ³ ⁴ ^{5 Ta} ⁷

sub. *pp* *mf* *p*

Red. *

vi. ¹⁰³ sul pont. ord.

A. sax. *mp* *pp*

molto espressivo

mf *ppp*

senza ped. una corda

vi. ¹⁰⁸ *espressivo* *mf* *sf* *sf* *sf* *sf* *sf*

A. sax. flzg. ord. *sf p* *pp*

tranquillo

mp *p* *p*

tre corda *Red.* *

vi. 113 *sentimental ma non troppo*
mf sf sf mp sul tasto ord. gliss.

tempo primo
 semplice
 113 *mf mp*
 Ped. *Ped. *Ped.

vi. 118 *p mf pp mf mp*
 sostenuto

118 *pp ppp*
 sostenuto
 espressivo legatissimo
 senza ped. una corda

vi. 122 tempo primo *p*

A. sax. *pp*

122 tempo primo
 touche ligierro
p
 tre corda 8vb 8vb

vi. 127 ord. *mf* *p* *mp* ord. sul pont.

A. sax. *mf* *p* *sf*

127 *senza ped.* *Red.*

vi. 131 *con spirito espressivo* *mf* *f* *f* *5*

A. sax. *con spirito espressivo* *mp* *5*

131 *con spirito espressivo* *mf* *mf* *5*

** Red.*

vi. 133 *ff* *f*

A. sax. *mf* *f* *5*

133 *f* *sub. mp* *(b)* *f* *sub. mf* *5* *5* *5* ** Red.* ***

This musical score is divided into three systems, each containing parts for Violin (vi.), Alto Saxophone (A. sax.), and Piano.
The first system (measures 135-140) features the Violin and Alto Saxophone with dynamic markings of *mf*, *f*, and *mf*. The Piano part includes a *Red.* (ritardando) and a *mp* marking.
The second system (measures 137-140) shows the Violin with *molto espressivo* and *ff* dynamics, and the Alto Saxophone with *tranquillo ma espressivo* and *mp* dynamics. The Piano part is marked *espressivo* and *f*.
The third system (measures 141-141) continues with the Violin and Alto Saxophone, with dynamics ranging from *sf* to *mp*. The Piano part has dynamics of *f*, *mf*, and *mp*.
Musical notations include slurs, trills (*tr*), triplets (3), and quintuplets (5). Performance instructions like *Red.* and *mp* are used throughout.

vi. *tr.* *mp* *senza tempo*

A. sax. *pp* *mp*

145 *pochettino rall.* *senza tempo*
Sva *mp* *p* *mp*

vi. *tempo primo* *sentimental ma non troppo* *p* *f* *pp* *sul tasto* *ord.* *mf* *sf* *sf*

A. sax. *semplice* *mp* *mp* *p*

vi. *tempo primo* *semplice* *mp*

150 *espressivo gliss.* *mp* *mf* *molto espressivo*

A. sax. *p* *mf* *p* *mf*

154 *sostenuto* *legatissimo* *p* *mp* *senza ped.*

♩ = 52 *sostenuto sul pont.*

158 tempo primo sostenuto

A. sax. *mf sf*

158 tempo primo *espressivo* sostenuto =52 touche leggero *mf*

Red.

162 gliss. ord.

vi. *p* *mf* *mp*

A. sax. *p* *mp*

162 *de* *cres* *cen* *do* *sub. mf* *ppp* *rall.*

167 tempo primo rubato leggiero ma con mosso delicatezza

vi. *(non decresc.)* *mp*

A. sax. *leggiero ma con mosso delicatezza* *tempo primo rubato* *p*

167 *accelerando* *leggiero ma con mosso delicatezza* *tempo primo rubato*

pp *una corda* *Red.* *(sempre ped.)*

vi. ¹⁶⁹ *mf*

A. sax. *p mp*

tre corda una corda (p)

vi. ¹⁷⁰ *mp p*

A. sax. *p pp*

(p) tre corda

vi. ¹⁷² *mp*

A. sax. *mp*

una corda (b)

The musical score consists of five systems for Violin (vi.), Alto Saxophone (A. sax.), and Piano (piano).

- System 1 (Measures 173-174):** Violin and Alto Saxophone both play a five-measure rest followed by a five-measure melodic phrase starting at measure 173. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes, including a *rit.* marking. Dynamics include *mf*, *ppp*, and *p*. The piano is marked *tre corda* and *una corda*.
- System 2 (Measures 175-176):** Violin and Alto Saxophone play melodic lines with dynamic markings *f*, *sub. mp*, and *p*. The piano accompaniment continues with a similar rhythmic texture, marked *mp* and *mf*. A *rit.* marking is present above the piano part.
- System 3 (Measures 175-176):** This system shows the piano accompaniment in more detail, including a ** Red.* marking and the instruction *tre corda*.
- System 4 (Measures 177-178):** Violin and Alto Saxophone play melodic lines with dynamic markings *sf*, *f*, and *mf*. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *mp* and *mf*.
- System 5 (Measures 177-178):** This system shows the piano accompaniment in more detail, including a ** Red.* marking and the instruction *tre corda*.

vi. *p* (non decresc.)

A. sax. *pp*

179 *p*

* *ped.*
una corda

vi. *mf*

A. sax. *mp* *mf*

180 *pp* *p*

8^{va}

8^{va}

tre corda

vi. 181

A. sax. 181

8^{va}

181 *(p)*

una corda
* *ped.*

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Detailed description: This page of a musical score contains three systems of music for Violin I, Alto Saxophone, and Piano. The first system (measures 179-180) features a violin part starting with a piano (*p*) dynamic and a non-decrescendo instruction, followed by a saxophone part in piano-pianissimo (*pp*). The piano accompaniment includes a right-hand part with a piano (*p*) dynamic and a left-hand part with a *ped.* (pedal) instruction and *una corda* marking. The second system (measures 180-181) shows the violin part moving to mezzo-forte (*mf*), the saxophone part to mezzo-piano (*mp*) and then mezzo-forte (*mf*), and the piano part with a piano-pianissimo (*pp*) dynamic in the right hand and piano (*p*) in the left hand. The piano part also includes an 8^{va} (octave) marking and a *tre corda* instruction. The third system (measures 181-182) shows the violin and saxophone parts with rests, while the piano part continues with an 8^{va} marking and a piano (*p*) dynamic in the right hand. The page concludes with a *una corda* and *ped.* instruction, and a copyright notice for Paul Frankhuijzen / Eda samazama.

184

8va

5

5

5

5

5

pp

tre corda

una corda

♯

187

vi.

mp

A. sax.

mp

5

187

p

8va

5

5

5

189

A. sax.

rall.

189

5

5

5

5

pp

una corda

vi. *a tempo* *mf* *mf*

A. sax. *mf*

191

a tempo *mp* *p*

tre corda

vi. *molto espressivo* *sul pont.* *ff* *mf* *p* *ord.* *tr.* *mf*

A. sax. *molto espressivo* *flzg.* *ord.* *flzg.* *ord.* *subl.* *mp* *mf* *sf* *mp* *p*

194

espressivo *mf* *f* *mf* *mf* *(h)*

Red. *p* *p*

vi. *tr.* *p*

A. sax. *(non decresc.)*

199

mf *mp* *p* *rall.*

p *Red.*

quasi tempo primo
rubato / scorrevole

rit. a tempo

A. sax. 204 *mp* *mf* *p*

vi. 207 tranquille ma espressivo

c.l. sul tasto

ord.

c.l. sul tasto

A. sax. *p* *mp*

207 tranquille ma espressivo

mp (*mf*) *mp*

mf

vi. 211

ord.

p *mp*

A. sax. *mp* *p*

211

sub. *f* *mp* *mp* *mf* *sub. p*

p

Red. *

vi. 215

sub. *mf* *p* non rall.

A. sax. *sub. mf* *p* *mp* *p* *mp*

215

p *mf* *mp* *p* *mp*

senza ped. Red. *